A Poet who Lived in Cuba

By Shomit Sirohi

Cinematography of roads, and working classes and women in montage

Buddhist metaphysics and tricks of Morelli and the women and Ilaan with the political people.

The political activists were in fact in Soviet Union, they were working out the pamphlet sent by Leon Trotsky to the underground surrealist groups which were then talking to secret police

under Stalin. Many days later, covered in Time and Its Curve in a long meditation on the process of Cultural Revolution to our period what was Paris Commune to Trotsky and Lenin’s period which then meant also a recent revolution in India and before that CPSU and its utopianism with in fact Cuba, Algeria and of course Mao’s China.

We mean fragmentation here, to see the whole monumental work in fact in correct light, that in fact there is a higher Communism in Grundrisse if we wish to really talk and this then is the commencement of French surrealism and its photographic cafes, and department store even Le Corbusier formalisms of a central plaza – I write to

Algeria, in Algiers I am in Paris, I argue. We now then move to the underground militants in Paris, and their work with Franz Biberkopf and Milan Kondrovitch who then travel also to in fact Cuba, where a militant living.

II. Many Perspectives – is this Marxist?

In fact then the women join the run from Soviet

Union, a dashing Alexandra Kollontoi dressed in a formal skirt and French top with in fact the clarifying prettiness of in fact Rosa Luxembourg a type of Sharon Stone I meant in all the Cubist reflections of all the works on a long history recently reconstructing itself with the women from America, and India with the French and

Spanish, even German Communist party ladies.

In fact then again there is a crisis Trotsky argues on a payphone in America in the 1930s, of the problem of black rights with all the Stalinist in fact problems of framing in glass panes something he called a possible way of arguing the word “framed” running

through his ethical mind.

Now in fact a number of different perspectives – Franz is in fact Biberkopf and is in a motorcycle and running through in fact Algeria and afraid of the crisis in Economics and the process Aldone Rainar and Jamal are getting involved in with legal work being followed daily to help the

German Communist Party defeat the Nazis. Here Clara Zetkin is in fact radical, she appears as a nightwatchman and is ready to take on the Nazis, she defeats them again and again in large calls for large working class – German automobile under Ford in fact – mass acts and this breaks the Nazi simplicity of a power struggle against the liberal parties.

III. Long Meditations in Intertwining processes of in fact History – how History is Lived – Can we then Say Science – do we mean there is a literary interpretation of Science – that it is closer to Lived Consciousness and respects the Graceful movements of Science

In fact then we argue for an intertwined

temporality of in fact three formalisms – the Grundrisse in Soviet Union being applied by the CPSU – sometime in the 1950s and then its back and forth structure – like cinema perhaps that Trotsky is insurrectional in the 1905 – 1924 period and then leaves as covered in an arc as I said earlier in the novel with the process of Paris Commune in mind and

then in Algeria for a few days talking to black peasants and working people under French colonial rule.

In fact then three intertwined temporalities also figure in the poet – Ilaan who is also a writer and politician living in the working class sectors of Cuban and Algerian type – with poor black people and talking and

chirping each day about the insurrectional force of Leon Trotsky.

IV. A Long Meandering Comment on Architecture – Lesser Spandrels in Marx’s Capital covering in fact the Grundrisse and Lenin in the Hills who was getting ready to charge to Russia and form Soviet Councils – 1917

In fact then heroism is a charge of the heroe, Lenin is working all the years on the prospect of a result in Trotksy – he is speculative and refined but knows he will die, and is tragic – he descends from the hills and forms What is to be Done in April and then in fact howls in a way for you to know the dacoits leave by his mannerism and then in fact he catches a train

and leads into the city of Moscow and in fact then covered is an April Thesis being distributed and forming the Leninist party in fact Lenin means he will lead it to insurrection – this then is in fact the famous Speeches of the year and in fact the fortuitous encounter missed in a way caught in a way between Trotsky and Lenin on a platform and this raises

it to the heights “Inspiration the working class, please revolt, I ask for axioms and defintions, but not a postulate – we mean revolt.” As the speeches are covered insurrection then is clear – the revolt is at its peak – Eisenstein films the Strike and captures the realism in a montage – he is clipping this in fast cutting that becomes contemporary cinema

you see with Curation of course, or perception on a linen cloth of poorest material – we witness again what Mao is doing in China all these years. In fact revolution is a wave.

V. Intertwined Temporalities – Reflections

And so in fact the reflection of a mass of workers, the tain of the

painting captures Paul, and Pascal debating which then is living proof of paintings again – from those days of the Paris Commune to that of Soviet October Revolution, in fact a moment slept through by all in Jugendstill – in fact days pass by in the winter being felt for ecological reasons.

Part II – Fragmentation and its Meaning – How

to Fragment the Whole History and make it Cubist – what do we mean by Art in fact – Abstract Art and Picasso

So we mean in fact to cover the process in dialectical spirit – the process has at one level a fresco, and another level montage, and at a third level intellectual ambition, and even Paris, that would be De Gaulle history by the

1960s, when French philosophers are reading Hegel in a new way.

Experimentalism abounds – the CPSU is waving into Eastern Europe and victorious in East Germany and East Berlin – a long success of the Communists.

II. Poetry – Now Covering the Whole Process in poems

In fact then the process was poetic, in fact Leon Trotsky was friends with Lenin – they keep walking and talking, even Aldone and Jamal are talking, and in fact Mao is busy walking – poems abound, women are dressing up in theatre and an actress is naked almost in her bra and panties and acting in Asja’s plays there is a lot of

discussion on Ilaan the promiscuity object and the woman’s man – a type of vertical and linear actor and in fact missing from conversation at all, busy working in poorer regions including India where he is called a Prophet.

The first Prophet was Trotsky of course, but being criticized for his reflections, he is more

refined he means but too speculative, too in fact avant-gardeist and a wild Blanquist he is being called by Marx on a tain of a painting.

III. The process from 1950 – 1990 – Cuba and Algeria join Angola and CPSU

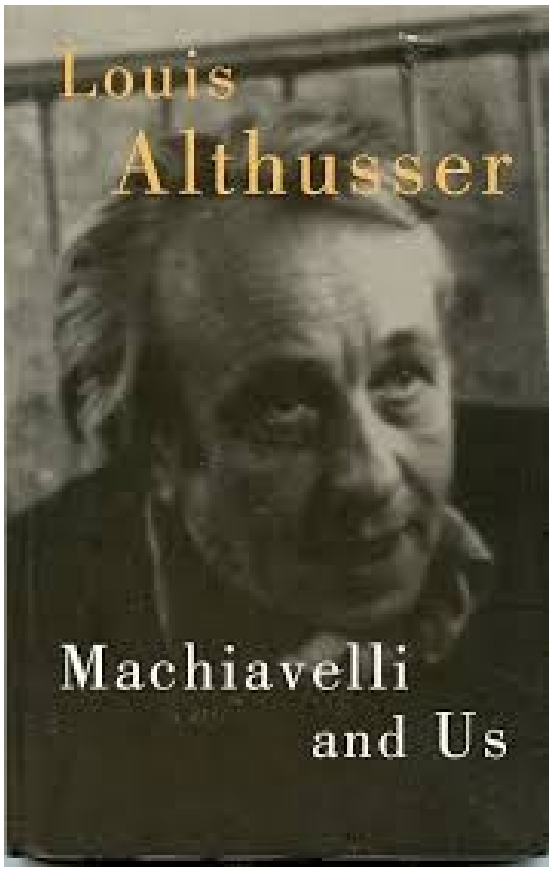
In fact then revolts, in fact highest revolts and this process is covered in intertwined manners

with the brief process of music in a Bachchanian manner breaking out in Paris in Mai, 1968.

Alain recounts the morning with Alenette, it was poetic that one day it all was an uprising – I mean that by my philosophy – Alain meets Ilaan in Algiers and talks about the day, and means he has found one

philosophy which now divides into Two.

Alenette is more circumspect, with the PCF – it takes a future that lasts for a long time, forever in fact. Weeping in his room, he is declaring he is a Machiavellean. He means cover him in music – a photograph to guide you – photographic montage commences –


Louis
Althusser
Machiavelli
and Us

OF WOMEN WORKERS
TO FIGHT,
TO STRUGGLE,
TO RIGHT THE WRONG

Part III In-Aesthetics

And so a long meditation on the process of the intertwined temporalities of these speeches and marches which then were militant and poetic days

to contemporary days. Ilaan won in India – the personal love for women as a revolution won. In fact that is the image montage as it was called – of a young woman named Natalia joining the group of Ilaan and Belano and even Borges sitting around and chirping. It was in fact a new period, and colourful and even financial as they all quip.

In fact then images now flow to the process of history – the CPSU pubic sector is then being covered in this language throughout – I call it Finnegan's Wake the whole work – it is complex themes and I will let it expand into a literary syllogism as it was called –

Literary criticism – themes – concentric

themes of revolution and concentric themes of parallelisms – in fact Cuban revolution in other words and contemporary styles – I mean it is written in a stylish Belanfonte nature and is all about the process of reflecting on my works – I mean to cover in fact the whole process –

II. Parts in the Novels

Many novels then parts – the part about Ilaan in the 19th century, the Part about him in the 20th and then recent 21st century – parts about women in love – parts about Trotsky and Lenin, even Mao.

I mean then endless love for black rights here – I am adding an image – do not continue reading – it is

speculative – cover this as an addendem to all the novels –

Film and Theory – Works and Drafts

I. Sketching Edits and Making Cinema

In a art regime, which I follow as philosophy and archaeology, in French structuralism. It means in fact that one is doing film history, as in fact a historical process commencing with silent films and then curated arts, even montage was curated to understand Eisenstein. Nowadays I produce editing full films, and curating long length feature films. In a sense I direct by

projector which should be available in film halls – the cinematographic argument by Emmanuel Lubeszki argues that it is still film in development but the cinematographic format is followed in the films which are based on avant-gardeism at the moment.

II. Film, and Film Audiences – How to

> Make a Fundacion Izquierda project like what Godard calls intellectual synthesis and debates even on image-montage and image-stories which is on different mediums – meant to be a intellectual art and mass art at once

“I have understood my own film on India, Scenarios, to be in fact misunderstood by as in

fact some small footage which is about elliptical remarks on India, Averroesian birds and even abstract art and philosophers like Slavoj Zizek in the foreground and a thin version of a bearded man in the direct background which also closes in on India as a metaphor which is central. He means be direct, be Hollywood, what is this enigmatic referencing –

I mean of course the enigma of cinema is its metaphorical synthesis of an actual drama which is intellectual – it means montage of course. I mean just be close to its syntax – it argues that a bearded man who is a philosopher is in India and birds fly in the sky of Indian conditions of recent liberation. I mean just that.

I also mean is the man, a Prophet like Averroes if to make a comment on why birds, why fine art on birds and India it is his life of course.

I mean cinema is about the arguments more than watching it. In my own work – but in both – the synthesis of actual cinema and curation, intellectual engagement and praxis at the

moment – like Eisenstein himself.”

I mean this then is Marxist, and political – to in fact curate the drafts and projector logic even with the full film length and that boring process is in fact also high watching happiness as it is called by Soviet film makers, just the absolute process for merging mass art, commercial

cinema and mainstream screening with my own Imax- I idea of in fact watching it like it is actually screened in some cooler Hollywood ways. In Imax I mean it is about the process of showing I argue photographic images in a large screen which is part and whole.

III. Why Cinema?

In fact then one notices fine art, sculpture, cinema and photography, even music and silent cinema in the process of in fact watching films – it is even scriptural to the religions.

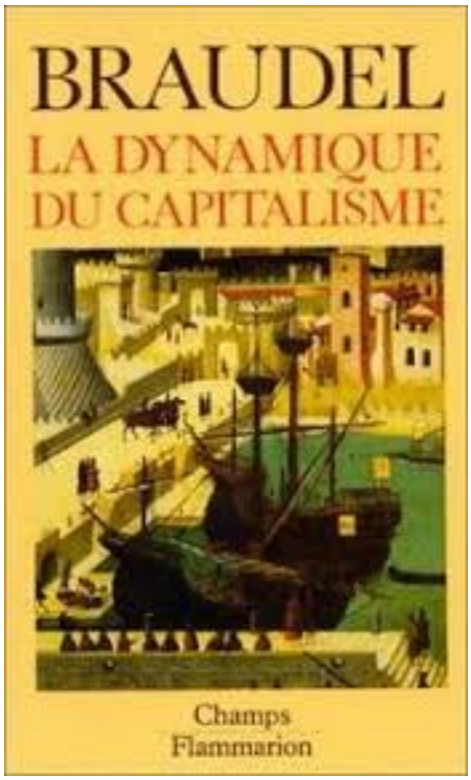
I mean be an artist, and be free to be creative, that is current news on what I call even Andrei Rublev being published – it is called a process of

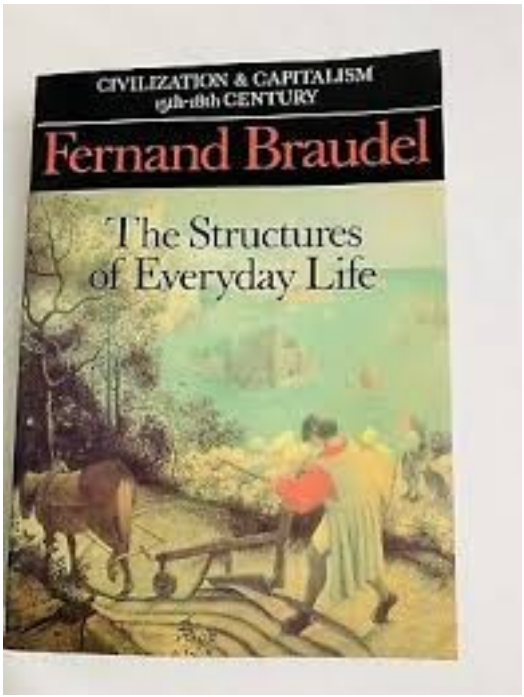
even spiritual idealism and organic idealism in the end – to produce a mass art which is witnessed in fine art.

Section II

Ferdinand Braudel – Commercial Capitalism and International Structures of Financialisation since the Long 15th Century, and a Mediterranean

which is also Formal Unequal Exchange Histories of Maritime Trade





By Ferdinand Braudel

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Read as

I. Structural Changes, sweeping histories of even wheels of commerce, ship inventions and forms of complex changes which

are labouring worlds and finally Pirennes cities and medieval cities

II Dynamics of Trade – forming a financial cycle in banking histories, promissaries and finally financial transactions in the world market based on the wonderful metaphor abstract law of value which works through the structures but is also in fact based

on a long ecological deep structure called cities and capitalism per unique country

III Structures of Agrarian Life and Everyday Life as well

Conclusion – Read this as structuring the painterly view of the history of structural transformations which remains a lived

phenomenological event – a monarchist defeated by the French protesters one day he means – is history just this lived event or is it about structures and structures abounding in this work – the question goes to Health and Cornel West – that we live in fact as Badiou argues in objective phenomenology this way which means finally for Annales school just a

find a happy find called a Pythagorean habit in French philosophy – that all of this was at once called Greek Trychomanen vessel science – that was the history of Greek ships which compare according to Rodney to large canoes in the underdeveloped world – then commences power politics and race dynamics which are though only structural –

are they – we call it the need for what Wallerstein calls race as identity politics – to free this history.

Introduction

Be a painter in the eye – and witness all of this as cinematic flows and developments like Terrance Mallick and also the films recently

coming out – I mean that. It is not all phenomenological but I mean structural changes – with this small detail I add – free ships in the 18th century making it to maritime trade – a period of absolutism in Europe called – Louis V. Which means from absolutism to democratic bourgeois capitalism is finally the formalism and typologies of complex

and myriad configurations of modes of production which form patterns of a world market of in fact the whole history as changes in what is actually Marx’s argument called structural capitalism he studies as immanent mathematical presentation.

This is an exercise in describing more history – Annales thanks you.

I. Demographic Aspects of the Transformation in the Long History of Maritime Trade

In the long history of maritime trade there are forms of free ships which travel across

what seems like the New World which then is also in fact forms of exchange which develop in diverse points of connection which then mediates the process of shipping, merchant trade and even forms of agrarian populations which then are labouring across the world in what seems like labouring in the structure of forms of latifundia first and then

plantations which then house a race factor which then is a structure in the world transformation of labour towards these days which is still American financial hegemony developing out of the structure of world trade in unequal forms of exchange which then is finally a process of international financial trade which is the historical phases from

Europe to America as a transition which then is also long histories from the Greek process as a limited monetarism which though created a race factor within its structure and has developments into the 15th century as a long duree.

I mean capitalism commences in the 15th century which then has origins in the Greek

period of simple coinage and money which then is symbolic values of lighter weights and heavy weights which then is free labour which is exploited in trade in captives and organised labour of a race type which then is called the formal argument of the whole process in the departure of Europe and then American finance from the history of

dependencies in the peripheral processes of that marginal trade in Greece which began the whole cycle of developments to Genoa which then becomes British empires and finally shifts to America.

My thesis is that all of this is the history of money, monetarism and trade which becomes financial cycles based on unequal exchange

with the formal empire and informal empire as the process of British and Spanish conquest which then is in fact the process also of Portuguese conquest which then produces the process of an unequal trade which formalises then as American transitions to financial type commercial enterprises which finally wins its independence and also

has an endogamous large shift to capitalism as international finance which merges with the transition in the world to American trading – which then is financialisation.

From the margins of Greece then to Europe in merchant forms to finally British empires and then an inter-state system which disbands to American primacy

which is a economic confluence of the history of American financial transactions and companies and therefore capital which is finally international financialisation and even companies as finally multinational companies.

II. Mediterranean and Maritime Importance

In fact all of this is maritime trade which connects the world in forms of trade in fact in agriculture and labouring histories which is also Peloppenesian conquest in the Greek phase of imperialism in fact which then leads to the long scope changes to American in fact histories of what becomes also

international structures and deep structures in this process which are in fact financial institutions like EU and World Bank as empirical instances with in fact actually structures of labour and labouring and agrarian deep structures, even states and governments and a number of such companies and capitals all together becoming capitalist structures

which are international financial structures – I call all of this the institutional nexuses of deep structures.

My point here is simple connected maritime trade innocence of just trading and perhaps exploitation of race dynamics then becomes Greece which becomes in a long duree the history of formations of

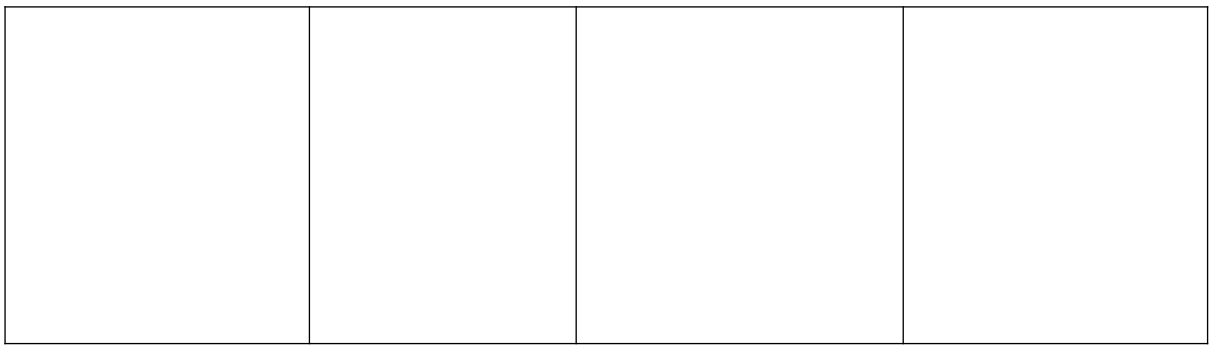
institutions and deep structures and even patterns which are labouring worlds which eventually become a ecological deep structure as well.

I mean the importance of the Mediterranean and coasts. This is the first geographic importance of ecological deep structures which includes the Aegean in Greece.- to give

connected maritime trade and later free ship trade and commerce on agriculture its ecological deep structure.

III. From agriculture to in fact long durees of structural transformations – labour also in industrial manufacturing which

completes the whole picture and adds a development of financialisation around other developments of all types and company types – a complex structural change – Classifying in my formalism



Maritime Trade	Commerce and Conquest – what is called colonial structur	Financial Trade in financial agreements across the American and European	Deep structures and institutional forms and structures including all struc

	e which is actually the process of formation of capitalism and	world with parts of third world and dependent countries especially India	tures in fact

	forms of capital in now companies and even structures forming		

Race demographics	Expansions of labouring forms including indu	Race remaining an identical to be liberated from its history	Structural changes

	strial belts and such forms	which is a political phenomenology of events.	
Connections of	Processes of	Processes of	15th century as

agrarian labour and merchant capitalism – commercial histories of Medi	agrarian labour and dominance of rural countryside agricultural	labour – working class and agricultural labour as world-cycle of protests	a long duree with a special argument from Sirohi, today’s Hege

terra nean and coast al and dome stic trade in each histo rical form at	form alis ms of all type s of com mod ities and incl udin g vine gar	inclu ding wage-struct ures	l – that one can arc in form s of sketc hes the whol e histo ry as theor

	and olives as history which is typical of all places which requ		etical exercise – one sketch is Mediterranean health programs with Cornel

	ire com mer cial exch ange med iatio ns toda y		West whic h then sketc hes publi c healt h struc tures as low argu ment

			s and other sketches of agrarian dominance of aristocracies which turns

			feudal formalist and many sketchs of Absolutist monarchists.

Conclusion –

I ask for a painterly image of history – long durees. I mean all of this is a first geographic and ecological structure which develops a historical institutional structure called supra-

individual but also concrete deep structures and then labouring structures which unite to form the world market and the abstract law of value which follows technology today as flying past Latin America, Arab and perhaps African worlds to make connected histories of finance in mainly America and Europe, also Argentina

alot and also developing India. China is also in this picture as developing but more manufacturing and agrarian.

Forms of developments of institutions are then also by this logic – the world of capitalism, commodities and circulation axes and production processes which are the worlds of

investments or financial histories which though is also labouring structures which all amounts to governments and state systems which finally means an argument is finally also in this whole process –

15th century to the present with a history in Graeco-Roman empires

which becomes a long duree of financial trade.

I mean promissaries, banks and such institutions are also in the midst of transactions – but it all runs – in Wallerstein’s argument for me – as international structures of financial trade.

Highest Poverty – Monasteries and Oikonomia

By Giorgio Agamben

I. Monastic Discipline

The process of a set, then is an everyday set, then is also a determinate set which produces a number of situations, which is structured by capital and is also a oikos which then means oikonomia, and this is divine management which is an old word for oikonomia which plans then the house, and from the house a plan which is then the whole

working of structures and is just a pristine sense.

II. Complex Translation

If I translated this work which then works everyday and is daily life – even in the government – a translation into different deals in EU, and even World Bank today which then is the process of

economics, but also then there is the law.

I call this the state and law, or capital and oikos.

Finale

I.

Many women walk around like sexual women in an odyssey with Ilaan – many such images – in Breton – le persone este libertadi,

and this means in some language, we are free. And we are having sex – and life becomes personal – but politics has won – so we are free and happiness abound. I call this sublime – the history of fragmentation again in our lives covered in Torahnic manners.

II. Formalism and Style

And so in fact the fragmentation is once called formalism and style a number of aesthetic regimes as it was known to be called history.

Art Regimes – What is History – can there be an Art Regime?

Introduction
By T.J. Clarke

In fact abstract art, is about modernism – that we can be modernist – and it is to denounce average ideas, and promote mass lines after mass lines and check the artistic superstructure which then is a sequence in fact – like imagine a theatre director running Czech republic – such things are in fact flows and even financial flows

will adapt to eventually a new style called mass line.

Art offers another position or skew to the whole process, if it can totalize.

I. Art – Rousseau

In fact the artistic sensibility of Rosseau is about artistic life being followed, and the

general will to promote democratic rule. And this then is artistic regimes. The process of Ranciere is arguing, that in fact the democratic order of a public type then is also in fact responsible for a democratic ensemble of artistic lives – that in fact we can even produce the work of art, as a regime which then governs life in the direction of the part and

totalization of a process called politics.

II. Cornel West – a Art Regime, does it exist and can it be history at all?

In fact most people opt for economics, and not politics, but can politics from Mao onwards be called economics, by political means, that we can argue also for

aesthetics as a process of politics? By art I mean politics such thing, what do you say, Cornel, my black friend, sounding Ranciere here –

In black power in fact we imagine the process as creative, even innovative, there is also room for curation of lives, and finally artistic subjectivity which is so black, love the artistic

conception of a politics – I imagine Sirohi running the city in a curated Chinese mass line and student line – he even manages that as art.

III. Politics and Art – the Art Regime then for Communists not to be so Confounded by Art and Politics being correct in fact and afterall. From

> Mao to Cultural Revolution – what is running the Rosseau of Art politics as he is called in fact.

In fact then one is deceived Rousseau argues by financial companies and even their conversations – they cannot imagine also I mean even normal economists and Communists joining the whole structure of

capitalism – even public capital eventually – actually I present a curation of cinema as real in fact life – and politics – that I meant the cinema is so Idealistic that it covers Mao better – my cinema I meant does just that modelling of politics – there aesthetics is politics – an example –

From in fact 2024 for three months in fact I

proposed a ruptural unity – that we will in fact organize a curated Maoist politics as May 68 style 1-2-3-4 which means in fact that all aspects will be in Maoism – and that will be the mass line – which is then simply all night and the day which is so Lystean will be in fact the form of occupation and in fact development of simple daily life.

Finale Grande

I. Three Penny Contemporary with Ilaan’s poet theatre

And so complex themes then organise the Three Penny which then is concentric worlds and parts which then means many different meanings with the poet Ilaan arguing it is a long meandering piece.

Intertwined temporalities – the process in 1921 was for Lenin to decry Stalin and Trotsky also joining it this then is covered in the period 1950 – 1980 in a lot of conversations Fidel has with CPSU – such a history and then cut and intercut with images of women in sex today with Ilaan all of this is then fragmentation and Paris, the process of the

state controlled Moscow at one point under CPSU.

II. In fact then happiness

Fragmentation on the matter – cover a three penny when you walk by and talk – it covers the whole thing collapsing to avant-garde theatre and poerty with the ecological and cultural syntax of economics – we are then in one

world here – called surreal numbers – the meaning of history is rounded up with a movement of talks and phone calls.

We are billing. America rescues the Communists in their tragedy to a Notion – capital will then produce a syntax – it is now clear that Cuba, Algeria, Israel and China have won with India.

But Ilaan meanders on the possibility they all ask of the worlds of literary Grundrisse – the process is flowery in his mind.

A lot of montage – debates with Fidel and Che.

A lot of women sitting in a Cathedral – read it that way – just read it as American Idealism as

well – I mean that is read.